il nabla - 16 via moscova - 20121 milano - tel. 667616

orario: lunedì - venerdì 9,30-12,30 e 15,30-19,30 sabato 16-20

tilak samarawickrema

13 aprile - 13 maggio

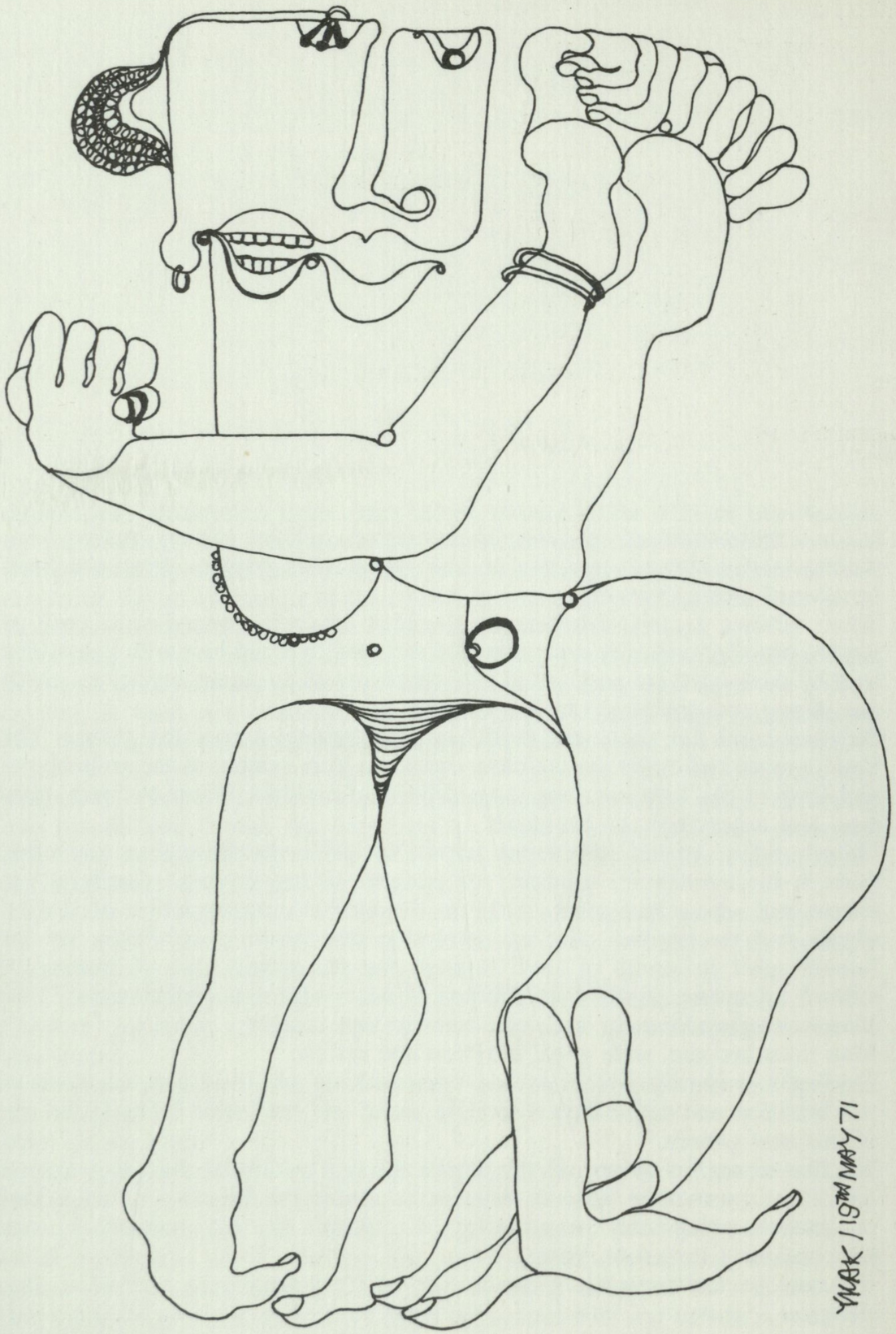
Art is our subconscious bridge to the universe. It is feeling, intuition, symbol, movement, the orgasm of life and death. It is the inner knowledge of the mystic and the reason, deduction and logic of the pure mathematician. It is the way through which we answer our existential questions, we formulate our theories of life, we search for the essence of our being. Art is imitation of nature and, as such, *can* be that same truth and knowledge we seek.

Man, part and parcel of the cosmos, endowed with the capacity to ask abstract questions about the forces which have born him, seeks order and understanding in the chaos of the world that hosts him. Questioning the reasons and mechanisms of his existence he attempts to free himself of his fear and awe of the unknown.

This compulsion "to order" and "to know" has already pushed him to religion and philosophy, law and the political organization. So great is his need, that everything, natural and supernatural, had to be explained and catalogued in its minimum details.

Thus, in times past, man learned from St. Augustine that even if the earth was round there could not exist people on the other side of it, since, if they did, they could not see Christ at his coming descending through the air and could accordingly not be saved for eternity; from Luther that flies were so annoying because the images of devils and heretics; from the Book of Bestiary that serpents, in order not to kill themselves, lay aside their venom before drinking; from the University of Cambridge that heaven and earth, centre and circumference were created all together, in the same instant, and clouds full of water and that this work took place and man was created by the Trinity on October 23, 4004 B.C. at 9 o'clock in the morning. But man's sense of the transcendental carries him over and above the treshhold of palliative values and truths which he creates. His steps beyond experience, beyond the natural or rational, permit a release of the self from its own self-criticism and conscience, from its standards, ideals, goals, ambitions, self-interests,

experiences, distinction from other selves, toward union with an unconscious or subconscious all. His atoms, on the other hand, not only need warmth, energy, stability, continuity, but seem to ask, in this particular moment of their existence, for an awareness of their position and orientation in time and space, which urges toward more phenomenally immediate solutions.
Thus man, always running to and fro in the non-existing dilemma between flesh and spirit, always posing questions which he may well never be able to answer, at least not intellectually, finds in art a release from his anxieties. Art, this door to our integration with the all, this exterior and interior mirror of ourselves, going beyond knowledge and practice into the intuitive and subjective, opens ways of perception otherwise shut to us. The artist, embeding into bowels and brains his own seed of consciousness, can only grow and give birth to himself, his vision of the cosmos, his work, after release of the self from its existential needs.
With fantasy, imagination and intuition, he has to reproduce the known and the felt within himself before being able to integrate or transmit the truth he is instinctively and emotionally aware of.
Says Dante: "Chi pinge figura, si non può esser lei, non la può porre."
Thomas Aquinas: "Nam cognitio fit per hoc quod cognitum est in cognoscente."
From the Vedanta: "Love subsists only in the art of love, not in the lover, but in union."
What do we want?
We live in an age where we ask our neighbour *what* he is and not *who* he is. The assumed role and formula: a productive member of society, conditions, forms and permeates our thinking. The equation: production = money = social position = sex = security, has outwardly displaced our desires and needs. But this does not mean that our existential anxieties have diminished. Our needs for symbols and values more consonant with our nature is intensely felt in a schizofrenic world where race, religion, culture, history, nationalism, politics, social status, economic or only geographic position form the basis for absurd discriminations.
When witches are characteristically depicted as dark skinned with arab or semitic physiognomies by europeans and with red or blond hair with green-blue eyes by Arabs, we are confronted with the worst of paranoic suspicions about everything and anything which is not like us.
But the search for peace and well being is identical across the globe. The basic symbol and desire are the same and art as pure symbol of the archeotypes and laws of the universe, can suggest ways of conduct closer to these same laws and accordingly to our needs.
Unfortunately, in his continuous search for understanding, man too often finds in the momentary solution, the panacea of his striving. Similarly, we should not repose our senses only on the aesthetic appreciation of the art object, but see beyond. See our evolution and future possibilities, see the human spirit in search of itself through the ethics and laws of history, of culture, of science, and of our biological necessities and evolvements.
Man has to become seer and seen, knower and known.
Man must become, as in yoga, intuition and action.
Finding a way thru which we can communicate and translate the spirit of this intuition and action into a socially useful and realizable form, is the aim of this new gallery.
We like to see art as one of the means through which we find to ourselves and to the answers we seek. A mean in discerning the direction we are taking in understanding and interpreting, the game we are consciously and unconsciously forced to play.
For now we see through a glass, darkly; but then face to face. Let us clear the glass.



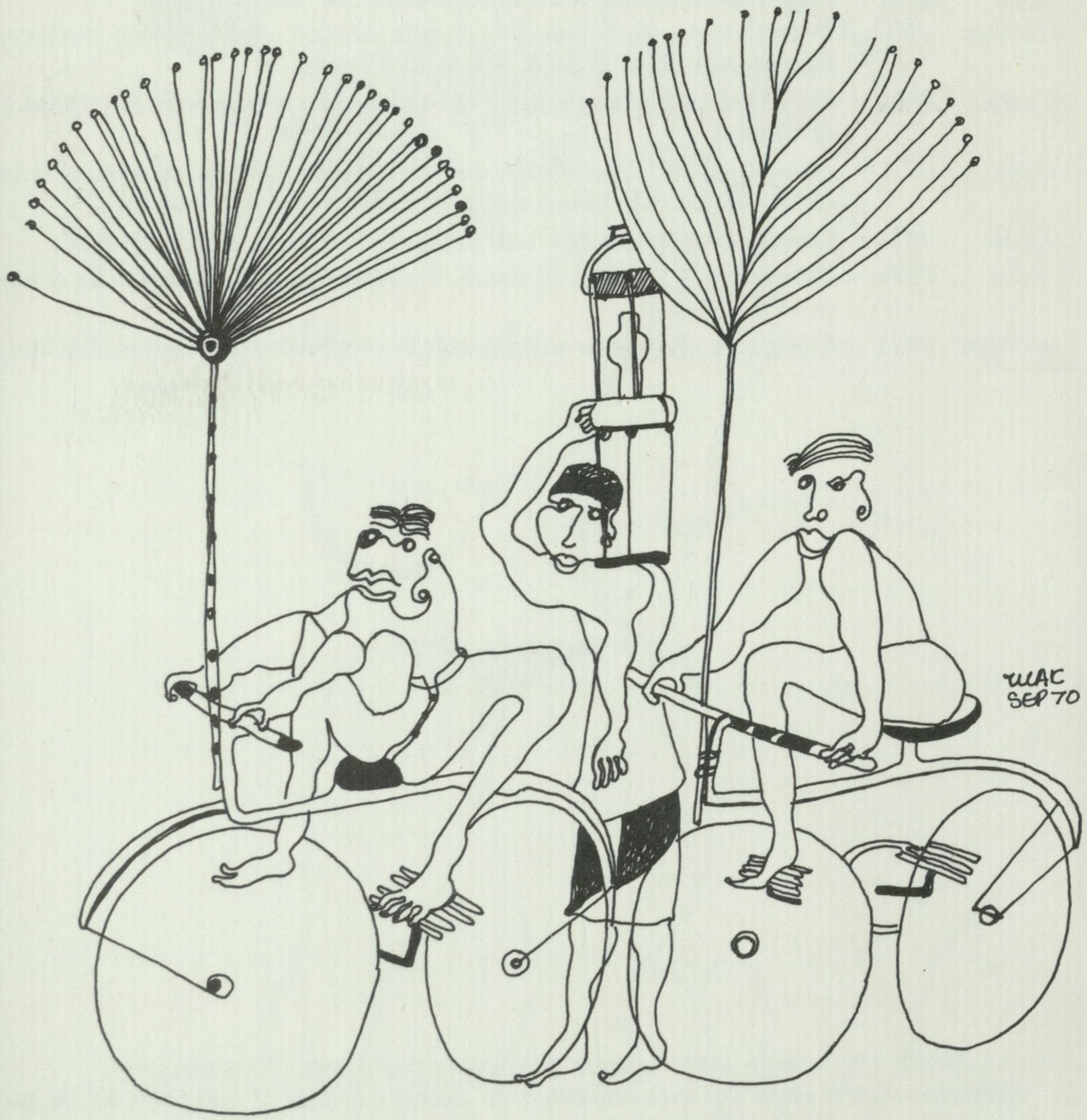
1) senza titolo

TILAK SAMARAWICKREMA
nato nel 1943 a Colombo, Ceylon

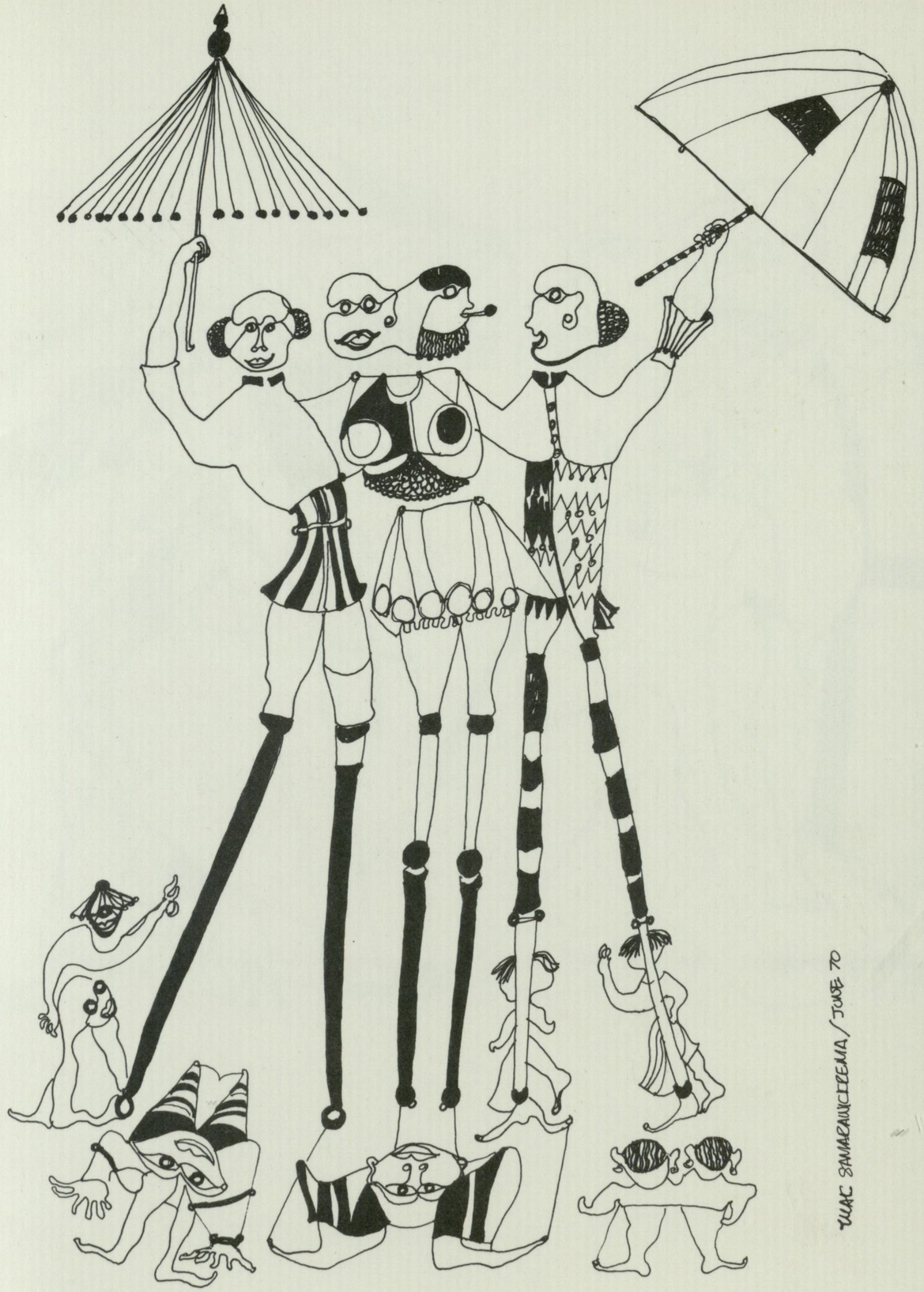
Luglio 1969 - Laureato in architettura all'Università di Ceylon.
Dicembre 1970 - Prima mostra personale di sessanta disegni alla Samudra Gallery, patrocinata dalla Tourist Board di Ceylon.
Gennaio 1971 - Mostra della Ceylon Society of Arts presso la National Art Gallery di Ceylon.
Maggio 1971 - Seconda mostra personale con sesantacinque disegni patrocinata dal Professor Ask, Svezia, del U.N. Education Foundation.
Giugno 1971 - Collettiva alla Galleria dell'Alliance Francaise a Kalagaraya.
Agosto 1971 - Partenza per l'Italia con borsa di studio per post-dottorato in urbanistica a Milano.
Dicembre 1971 - Collettiva alla Fiera della Grafica - Galleria Annunciata, Milano.

Disegno quello che vedo e sento, queste essendo le mie forme d'espressione.
Ho disegnato motivi presi dal mio meraviglioso paese, Ceylon, il suo folclore, la sua cultura, il suo popolo, la sua religione, il suo fascino, la sua assoluta semplicità.
Molto rimane ancora da disegnare.
Adesso, per la prima volta, sono direttamente esposto ad una atmosfera ed ambienti nuovi, che sto captando, mentre li esperimento e vivo.
Ho una intensa fame di ispirazioni e stimoli visivi che in Europa trovo nel cinema attuale, nella fotografia, nel teatro, nel balletto.
Sono solo agli inizi.

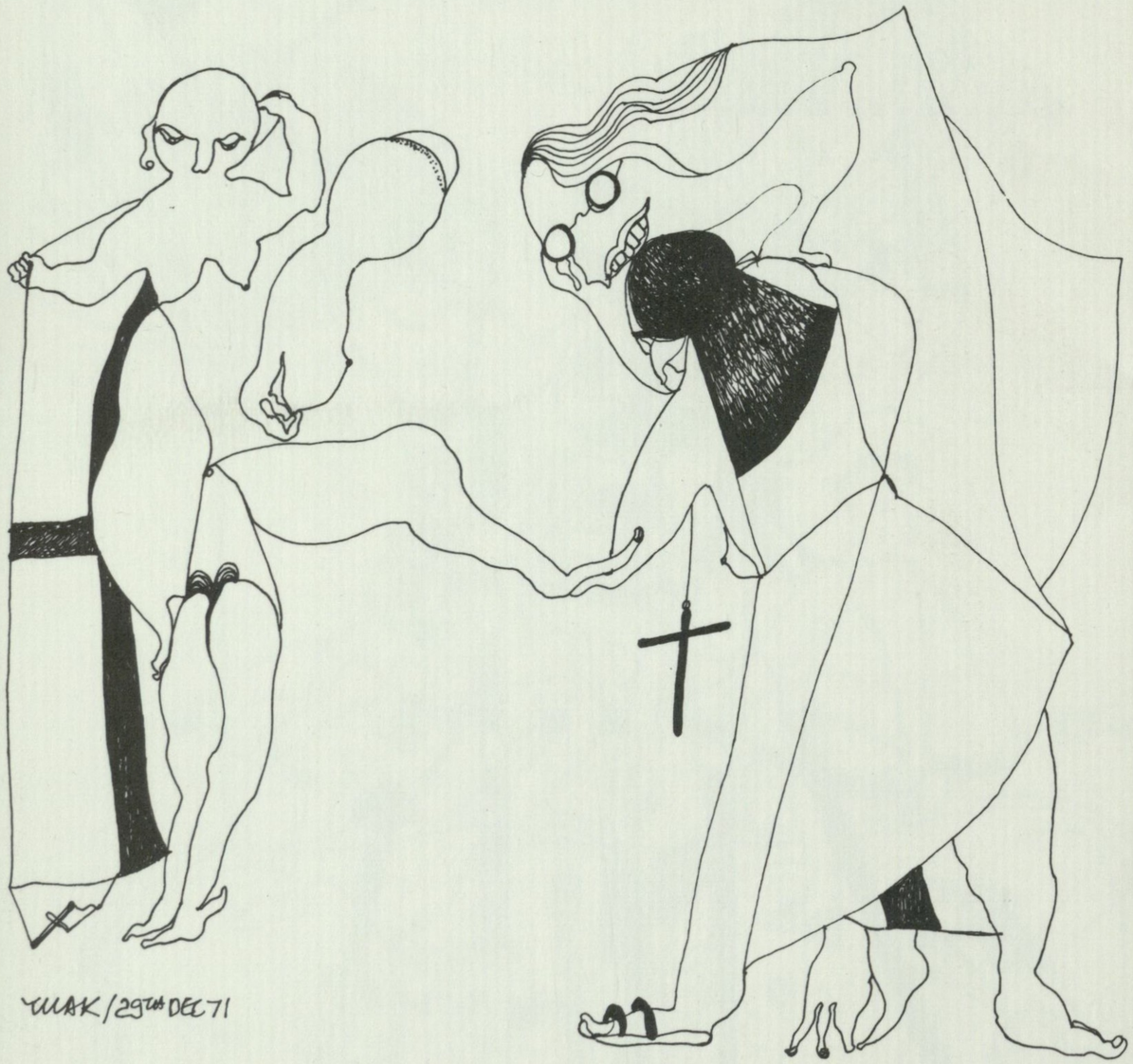
Tilak Samarawickrema



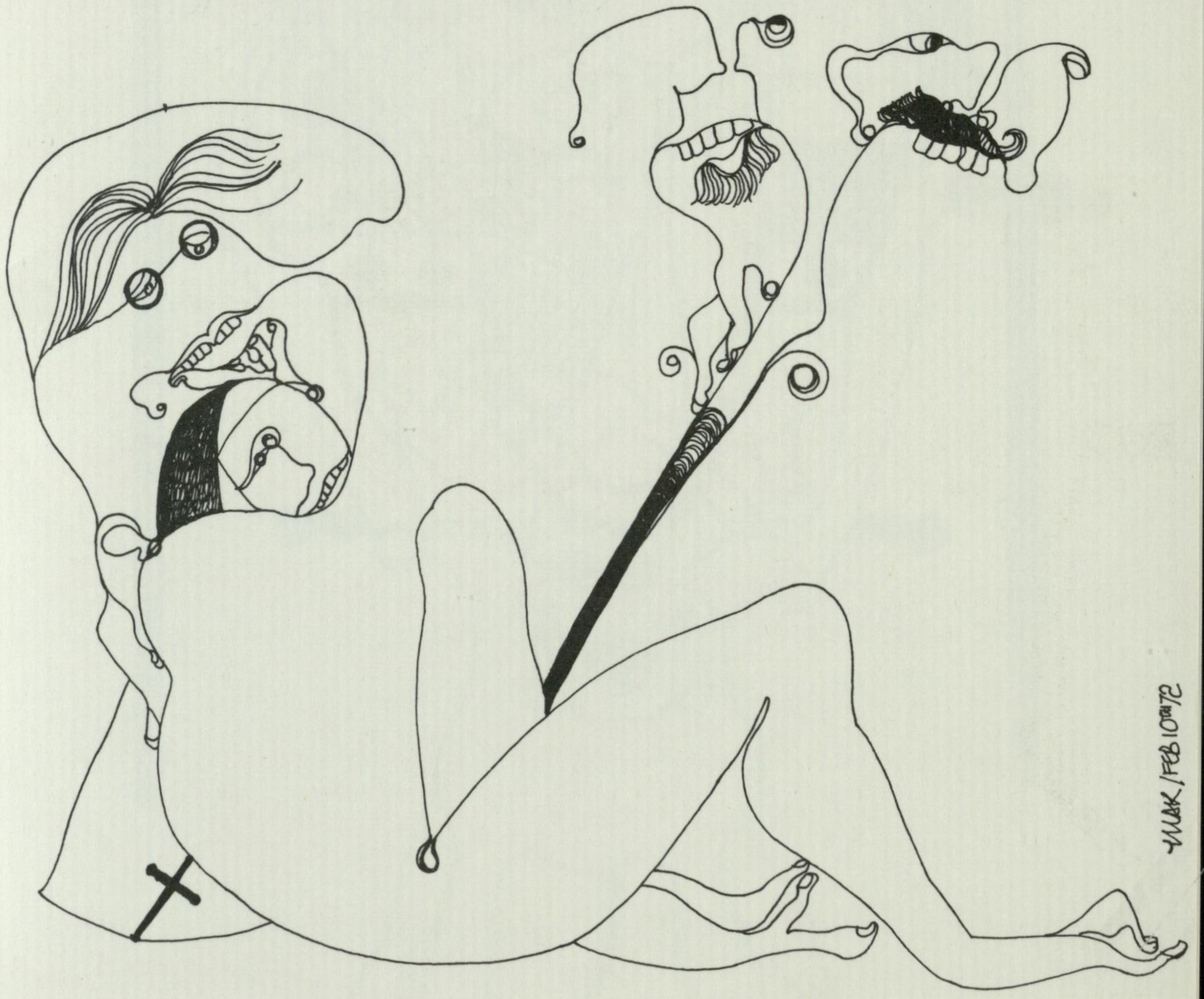
2) processione religiosa



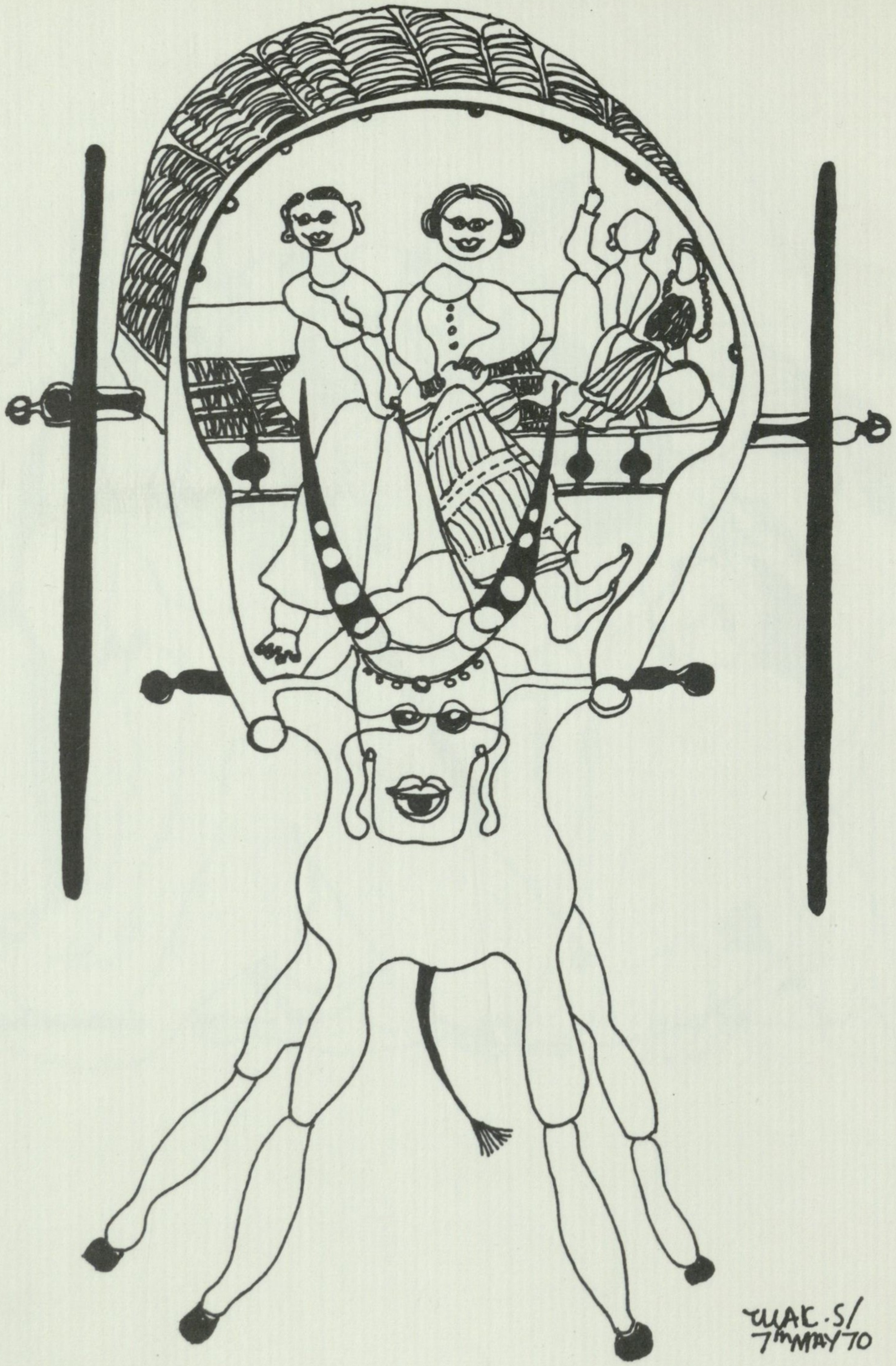
3) figure su trampoli



4) dal film “i diavoli”



5) dal film “i diavoli”



6) bullock cart